

Volume II. \* Number 7.

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# The Musical Critic



HAROLD L. BUTLER.

T. FALK, CHIC.

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# The Musical Critic.

Volume II.

CHICAGO, MAY, 1899.

Number 7.

## NEWS AT HOME.

\* \* \*

A musicale was given by pupils of the De Norville School of Music in Steinway Recital hall, Wednesday, April 26.

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Mrs. Amey Major has severed her connection with the Chicago Conservatory of Music and has opened a private studio in Steinway hall.

\* \* \*

The announcement of a farewell recital which, in consequence of the general request, will be given on the evening of Monday, May 8, at Central Music hall, will interest the musical public of Chicago, notwithstanding the fact that we have already had a fair share of piano recitals during the present musical season.

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Miss Helene Koelling, soprano, daughter of Prof. Carl Koelling, and a pupil of Mme. Marchesi of Paris, and William Shakespeare of London, and who has returned to Chicago for a visit to her parents, will make her first public appearance in Central Music hall Thursday evening, May 11, under the direction of F. Wight Neumann, and with the assistance of Emil Liebling, piano; Signor Amato, cello, and Charles W. Clark, baritone. This will be the only appearance in Chicago of Miss Koelling, as she intends to leave for Europe the latter part of July to study opera with Mme. Gerster in Berlin.

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The final concert of the Spiering quartet series will take place Tuesday evening, May 2, at University hall, Fine Arts building. The quartet will have the assistance of Max Heinrich.

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A small but appreciative audience listened to the programme arranged by Louis Amato, in Steinway hall Wednesday evening, April 5th. Emil Liebling, Alex Krauss, and F. Volk were the assisting artists, and Miss Sadie Kraus accompanist.

Mr. Amato, who is a member of the Chicago Orchestra, began the programme with a concerto of Popper, op. 24, which was given a most scholarly reading. He is a musician of excellent technic, his tone is not large nor pure, but a fine musical judgment directs his reading. His numbers included "Romance," op. 36, of Saint-Saens; "Sur le Lac," Godard; "Scherzo," op. 6, Klengel; "Perpetuo Mobile," Fitzenhagen; "Cantilene," Dolmetsch, and "Airs Baskyrs," Piatti.

The remainder of the programme consisted of piano numbers by Mr. Liebling and a string trio, "Serenade," op. 8, of Beethoven, by Mr. Krauss, F. Volk, and L. Amato.

\* \* \*

Clarence Eddy has received the appointment of official organist for the United States to the Paris Exposition.

Mr. Eddy, who for many years was a teacher, organist, and concert player in Chicago and the West, for the last four years has made his home in Europe, latterly having chosen Paris as his place of residence. He has made concert tours through Germany, England,

France, and Italy, and visits the United States every season, playing recitals and concerts in the chief cities of the country.

His familiarity with French music and his extended acquaintance with French composers and musicians especially qualify him more than his musical ability for the position at the Paris Exposition to which he has been appointed.

\* \* \*

At the Kelso School of Musical and Dramatic Art a pupil's violin recital by Alois Trnka was given the afternoon of April 13. Mr. Trnka was assisted by Miss Minnie Sherman, reader, and Miss S. Ellen Barnes, pianist.

\* \* \*

Max Heinrich, America's greatest liedersinger, who is now identified with the Chicago Conservatory, gave his first song recital here this season Wednesday, April 12, in Central Music Hall. The program contained the following selections:

"Das Fischermädchen".....	Schubert
"Der Tod und das Mädchen".....	Schubert
Fruehlingsglaube .....	Schubert
"Der Erlkoenig".....	Schubert
"Where'er You Walk".....	Handel
Invocation to Sleep.....	Tschaikowsky
Spring Song .....	Mackenzie
"It Is Not Always May".....	Gounod
"Fruehling's Ankunft" .....	Schumann
"Marienwuermchen" .....	Schumann
"Mondnacht" .....	Schumann
"Schneeglockchen" .....	Schumann
"Des Knaben Wunderhorn".....	Schumann
"Es Hat Die Rose Sich Beklagt".....	Franz
"Fruehlingsliebe" .....	Franz
"Staendchen" .....	Franz
"Fruehling und Liebe".....	Franz
"My Love's an Arbutus".....	Standford
"Bird and Rose".....	Horrocks
"Finch and Robin".....	D'Albert
"Gypsy John".....	Clay

\* \* \*

"In a Persian Garden" was given before a large audience at the Englewood Men's Club the evening of April 11, by Miss Lillian French, soprano; Mrs. Rogers, contralto; Robert Boice Carson, tenor; and Mr. Edwin Charles Rowden, bass. Miss Mary Tracy was accompanist. The soloists had been heard in Englewood recently in the same production and acquitted in a manner that ingratiated them more than ever with their auditors.

\* \* \*

Miss Fay Hill gave a charming piano recital Thursday evening, April 13, in the Auditorium Recital Hall. She was assisted by Miss Katherine Howard. Her program contained the Dupont Concerto in F minor, the Wagner-Brassin Magic Fire Scene, Chopin's F and C minor Etudes, Liszt's D flat Etude, a Canzonetta, and Sherwood's transcription of the Gavotte from "Otho Visconte," by Gleason; the Scherzo from Chopin's B flat minor Sonata, and other selections.

\* \* \*

America's greatest pianist, Mr. W. H. Sherwood, gave his closing recital on Thursday afternoon, April 13, in Studebaker Hall, presenting the following program:

Fugue in G minor, opus 5, No. 3.....Rheinberger  
"Variations Serieuses," opus 54.....Mendelssohn  
Gavotte in canon form (dedicated to Mr. Sherwood).

MS. ....S. N. Penfield  
Scherzo in F minor (dedicated to Mr. Sherwood).....

.....A. de Kontski  
Menuett in B flat (dedicated to Mr. Sherwood)....F. Brandies  
"Folke-Dans" (from "Recollections of Norway"), op. 13

No. 6 (dedicated to Mr. Sherwood).....L. Maas  
Sonata Quasi Fantasia, op. 6.....Felix Draeseke  
Etude in C sharp minor (Elegyl, op. 25, No. 7.....Chopin  
Etude in C minor, op. 25, No. 12.....Chopin  
Etude in F minor, Ouvre Posthume, No. 1.....Chopin  
Etude in A minor ("Wintry Wind") op. 25, No. 11.....Chopin  
"Wedding March" and "Elfin Dance".....Mendelssohn-Liszt

The selections were most artistically interpreted, the audience venting their appreciation by an abundance of applause as well as demands for encores.

\* \* \*

An "Afternoon with Alfred Tennyson" is the title under which a program of readings by Josephine Turck Baker and songs charmingly sung by Cora Spicer was given on Tuesday, April 11, in Handel Hall.

\* \* \*

The Chicago Woman Trio—Winifred Mitchell, piano; Laura B. Rexford, violin; Elizabeth Pickens, cello—gave the fourth of a series of subscription concerts Thursday evening, April 13, in the Stewart Avenue Universalist Church, Englewood.

\* \* \*

An old folks' concert "for ye purpose of gettunge ye wherewithal to gette newe musick" was given on Thursday evening, April 13, in the First Congregational Church, Washington boulevard and Ann street. A chorus of thirty-five and several soloists furnished an admirable program.

\* \* \*

The Mendelssohn music of Shakespeare's "Midsummer Night's Dream" was given by the Wilkins Musical Society in Kimball Hall on Thursday evening, April 13. Miss Elizabeth De Witt Kennedy, reader; Miss Mabel Goodwin, soprano; Mr. Adolf Weidig, and others assisted.

\* \* \*

A spring festival was given by the children of the Social Settlements for the benefit of the chorus work of those organizations, in Studebaker Hall on the afternoon of April 28. This concert is the third which has been given by the children as an outcome of the cultivation of music in the settlements. The work was begun three years ago by Miss Mari Hofer and Miss Mary McDowell. A committee for the extension of music and art among the people accomplished much in working up a general interest in this matter, with the hope of establishing a means for the cultivation of music among the children, many of whom as a result of the last three years' work are now ready to enter the conservatories. The program of the concert included, besides the children's choruses, solos by Miss Bokken Losson of Christiania, Norway, who sang some of the folk-songs of her country, with lute accompaniment, and solos by Mr. Bruno Kuehn, violinist.

\* \* \*

Joseph Vilim, director for twelve years of violin department at the American Conservatory of Music, has resigned his position at that institution, the resig-

nation taking effect at the end of June.

\* \* \*

The benefit concert of the Garibaldi Monument fund took place Tuesday evening, April 18, at Steinway Hall. The programme was by the following well-known artists: Katharine Condon, contralto; Gertrude Carson, soprano; Gustave Bohnet, tenor; Zella Lisa Marshall, pianist; Sig. and Signora Salvatore Tomaso, mandolin and guitar; Ralph Wylie, violinist; Arthur Marescalchi, baritone; Mrs. Amy Major, accompanist.

\* \* \*

The Evanston Musical Club closed its fifth season on Friday evening, the 28th, with a Mendelssohn festival at the First Methodist Church. The programme included the motette for soprano and chorus, "Hear My Prayer," with Miss Jennie Osborn as soloist; the concerto in G minor, opus 25, for piano and orchestra, by Miss Una Howell, and the "Hymn of Praise," with Miss Osborn, Mrs. Alton Littleton Smith, and George Mamlin as soloists. The chorus of 125 and the orchestra of 25 were under the direction of P. C. Lutkin.

\* \* \*

The Chicago Mendelssohn Club gave their last concert of the present season in Central Music Hall on Wednesday evening, April 26, the following eminent artists assisting: Ben Davies, tenor; Miss Helen Buckley, soprano.

\* \* \*

It is announced that the hour for the concert here by the Kneisel Quartet on May 9 has been fixed at 4 o'clock in the afternoon in order "to make possible the attendance of business-men and musicians." The outlook for an annual visit from the organization is said to be promising.

\* \* \*

An audience of considerable size greeted Blatchford Kavanaugh upon his Chicago debut Thursday evening, April 20, as an adult singer. The applause at his efforts can hardly be taken as assurance of success.

Mr. Kavanaugh's present work is not worthy serious public consideration. He is not even in the narrowest sense of a dangerous phrase a finished artist, and whatever the financial desirability or necessity of his present public appearance may be it can not be artistically wise for him or satisfying to the music-loving public.

His voice is of mild and pleasing quality in the middle register, and fairly well placed. In the mezzo voice his singing was fair. His enunciation deserves praise. His range is very small and his voice lacks resonance and the timbre necessary to dramatic singing.

Mrs. Harriet Dement Packard contributed several songs. She has a very good voice and method and sings with artistic intelligence and feeling.

A trio of boy prodigies were exhibited. They should be taken home to the nursery.

\* \* \*

The Ravenswood Musical Club's last concert this season was given Tuesday evening, April 25 at the Ravenswood Congregational Church. Cowen's "St. John's Eve" was presented under the direction of P. C. Lutkin by a chorus of eighty, an orchestra numbering twenty, and the following soloists: Miss Grace Amalia Nelson, soprano; Miss Eolia Carpenter, contralto; Mr. Holmes Cowper, tenor; and Mr. William A. Stacey, baritone.

\* \* \*

All matrimonial ties between Abbie Beeson Carrington, the well-known opera singer, and her husband were finally severed by Judge Holdom Thursday morning, April 20. He affirmed the original decree of divorce he had granted and the singer is now on the way to England to play an engagement, it is said.

This time there can be no doubt about it; the fair Abbie has a guarantee title to single business. Not long ago the judge granted her a decree of divorce from Adelbert R. Carrington. The husband did not appear in court to contest her bill. Mrs. Carrington and her daughter started a little jubilee of their own, when the husband turned up unexpectedly. He informed Judge Holdom that he had never been served with papers in the divorce case and desired to resist his wife's application. The judge accordingly reopened the case, giving the husband ten days in which to answer the charges his wife had made in suing for separation.

Mrs. Carrington's lawyers served notice upon F. L. Salisbury, the husband's attorney, that they would ask to have the decree affirmed if the husband did not make answer at the expiration of the given time. Thursday, April 20, the ten days were up and the husband had not appeared. The judge accordingly affirmed the decree.

The form of the decree as granted this time gives the woman the right to marry at any time. Under the other form, which was by publication, she could not have wedded for three years.

Mr. Salisbury said his client had simply changed his mind about fighting the case.

"He has a troupe out in Nebraska now," he said, "and it would have interfered seriously with his business to have fought the case. He was angry at first at some of the charges his wife had made—charges which he could not have substantiated—and he wanted to have his say. I told him to make the answer just as strong as her charges had been, and we had all the papers drawn up ready to go ahead. I don't just know why he changed his mind. He cooled off a little probably and decided it was not worth the money and time."

\* \* \*

Many Chicagoans are congratulating Mr. E. E. Tarbox upon his appointment as organist of Christ R. E. church. Mr. Tarbox is an able musician, and a thorough organist, as his years of service at Trinity Church, Toledo, O., and a host of musical friends in that city testify. We are always pleased to welcome such musical folk.

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Fessauer Ferron, the violin maker and repairer, can hereafter be found in larger and more comfortable quarters in the Clayton F. Summy building, 220 Wabash avenue. The large increase of business has necessitated the removal of this firm from their old quarters at 240 Wabash avenue.

\* \* \*

Mr. and Mrs. Frank S. Hannah will sail for Europe about the 12th of May. Mrs. Hannah (nee Jenny Osborne) will remain abroad studying vocalism about a year with the masters. A testimonial concert was tendered her by the members of St. Paul's Church the evening of April 27.

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R. D. Fuchs, well known among Chicago musicians, has been appointed western representative of the famous A. H. Goetting music publishing house of Springfield, Mass. Mr. Fuchs can be found at suite 407, Schiller building.

\* \* \*

A Grieg recital for the benefit of St. Luke's Hospital, which netted a neat sum, took place Saturday evening, April 22, at Lincoln Hall. Selections from the works of the great Norwegian composer and a paper on his music and a sketch of his life by Miss Enders composed the program.

Grieg was referred to as one of the greatest composers of typical national music, in whose dances and songs is reflected the character of the people of the North. He has written the wild peasant melodies that the Norwegians have learned and handed down from father to son through hundreds of years, and in his descriptive melodies embodies the imagination of a people that still remembers the weird legends of the Vikings.

Over 100 guests were present. Among the selections most applauded were four songs sung by Miss Brega and an allegro from an A minor concerto rendered by Miss Emily Hutchinson. The others who took part were Mr. Norval Pierce, Mr. William Raymond and Mrs. Nellie Bangs Skelton, the latter giving her services as accompanist.

\* \* \*

The Manila Te Deum, which is to be given upon Monday evening, May 1, for the first time, was composed by Walter Damrosch and dedicated to the sailors and soldiers of America. Upon its successful execution the national music agitator has placed brave ambitions, and it is believed that at last America will find a fitting musical expression for its pent-up patriotism. The list of soloists contains the following notable singers: Mme. Galski, Christine Nilsson Dreier, George Hamlin, Frank King Clark.

The Apollo Club will furnish a chorus of 350 voices and the Chicago Orchestra the accompaniment. The officers of the maternity hospital have managed many performances for the benefit of their institution, but never anything upon so large a scale as is proposed for the Manila Te Deum. The Auditorium will be magnificent in military and naval decoration and for the background of the stage a guard of national guardsmen has been secured.

\* \* \*

Miss Lillian French is gradually coming to the fore as a concert soprano. During the month of April she appeared with the Englewood Men's Club, in Persian Garden the 11th; the Englewood Women's Club in a song recital, the 17th; at Hammond, Ind., the 18th, and at the People's Institute the 28th. Miss French has also been engaged to give a song recital at Decatur, Ill., May 2d.

\* \* \*

Miss Paula Biedermann, soprano, who has been concertizing with the Mozart Symphony club, has met with abundant success. The press have everywhere spoken most praiseworthily of her vocalization, and the audiences, in all cases, more than cordial in their welcome. We quote herewith a few press comments:

Houston Daily Post:

"The beautiful and perfect rendition of each of the several

numbers of Miss Paula Biederman was an appropriate dessert for the substantial melodies rendered by the male members of the club. While Miss Biederman is down on the program as a soprano, her voice is more on the order of mezzo-soprano, with a strength and brilliancy of tone that has seldom been heard here.

"Her charming and graceful manner, coupled with her handsome stage presence and tasty and modest costume, added much to her expressive rendition of tuneful melodies. Miss Biedermann will always find a warm and cordial welcome at the hands of the Houston people."

*Galveston Daily News:*

"Miss Paula Biederman, the prima donna soprano, met with a hearty reception. She is a very handsome woman and has a remarkably fine stage presence. Her voice is a mezzo of great strength, and she sings with ease, smoothness, dramatic force and good expression. Her second number, 'The Japanese Girl,' from 'The Geisha,' and the encores to the first number were especially appreciated."

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Sig. Marescalchi sang with great success at Fond du Lac, Wis., April 27.

\* \* \*

Mrs. Genevieve Clark Wilson, the well-known and popular soprano, is in greater demand than ever. Among her numerous engagements for April and May were the following:

- April 7. Persian Garden, City.
- April 21. Platteville (Wis.).
- April 24. LaCrosse (Wis.).
- April 25. Recital for Outlook Club, City.
- April 27. Rock Island.
- April 30. Sacred concert, Unity church.
- May 3. Springfield (Mass.) Festival.
- May 10 and 11. Tarkio (Mo.).
- May 23. Aurora, Ill.
- May 27. La Fayette (Ind.).

\* \* \*

Mrs. Norman Hoffman, pianist, assisted by Jan Van Oordt, violinist, of Chicago, gave a very interesting and successful recital recently at the Athenæum. The "Journal" commented as follows on the work of the two popular artists: "Mrs. Hoffman has so greatly improved of late years that her playing has quite deservedly won for her prominence and artistic popularity among Milwaukee's music-lovers. Mr. Van Oordt was at his best, especially in the Tartini sonata, which he played in a purely and undeniably classical manner, arousing the audience to great enthusiasm."

#### AMONG THE CHOIR LOFTS.

To those persons who have paid booking fees to so-called managers and received no returns therefrom, we respectfully call attention to the following case. The article is reprinted from the Chicago Evening Journal, April 24th, and proves, beyond question, that agencies demanding a booking fee from employment seekers, can be compelled to return the fee, and in plain English, are guilty of obtaining money under false pretenses. Read, ponder, then conclude whether or no you will be duped.

"It is time these fraudulent employment agencies should be given a shaking up, your honor," said Assistant City Prosecuting Attorney Scully, when the case of Richard de Cornejo, a Cuban engineer, against the Northwestern Employment agency of 21 West Lake street, was heard before Justice Sabath.

Cornejo, who has been only a short time in this country, produced his credentials as licensed engineer and declared that

he, after having paid the agency for a position as engineer, had been sent to the Revere house and had been given the inferior work of fireman and coal passer. Therefore, when Henri Enright of the agency refused to refund his money, as, he said, was agreed in the contract, Cornejo swore out a warrant charging him with obtaining money by false pretenses.

"All there is the matter with Cornejo," said the attorney for the defense, addressing the court, "is that he is lazy and does not want to work."

"I see no necessity for that remark," said Justice Sabath. "If a man is willing to pay out his last few dollars in order to obtain a position that involves work, it is pretty conclusive proof that he is only too willing to work. If you intend to rebuke the complainant, do so outside the court-room. I will take this case under advisement, but for the good of the employment agency, I advise that the complainant's money be returned to him. I will hold the manager of this agency in \$300 bonds until April 28."

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A choral service by a choir of mixed voices and a sermon by the Rev. Erik Forsberg of Minneapolis, opened the conference of Swedish episcopal clergymen in St. Ansgarius' church, Wednesday evening, April 12th.

Friday morning, April 14th, the communion service was celebrated, and an interesting feature of the service was the use of the large silver goblet presented to the church by Jennie Lind, the Swedish nightingale, while on her tour of this country in 1851. The goblet cost \$1,500 and was one of the many gifts from the singer to this church, which at that time was the only Swedish church in this country. Several checks for \$1,000 each also came to this church from the singer. A peculiarity of the inscription on the goblet is that the name of the donor does not appear.

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The following positions have been filled the past month, and that, too, without paying the Chicago or a New York manager, or any other manager, a \$5 booking fee, and incidentally 25 cents for an accompanist:

James Swift, tenor at the Third Presbyterian church.

Charles Haydyn, second tenor at Sinai Temple.

E. E. Tarbox, organist Christ R. E. church.

Frederick Carberry, tenor First Presbyterian church, Pittsburg, Pa.

Percy Stevens, basso, University Place Presbyterian church, New York City.

Charles Fulton, tenor, Forty-first street Presbyterian church.

Mabel Perry, soprano, Oakland M. E. church.

Dr. Hedges, choirmaster Fullerton Avenue Presbyterian church.

Miss Palmquist, organist Fullerton Avenue Presbyterian church.

Prof. Smedley, organist and choirmaster St. James' Episcopal church.

James Watson, organist St. James' R. C. church.

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The following positions are still vacant:

Immanuel Baptist church, soprano; Hyde Park Presbyterian church, soprano and tenor; South Congregational church, tenor and basso; Forty-first Presbyterian church, tenor; First Presbyterian church, tenor.

THE BOHEMIAN.

## OBITUARY.

Hans Balatka, whose reputation as a musician and musical conductor was national, died of heart disease at his home, 216 Fremont street, Monday morning, April 17th. Mr. Balatka's career in connection with music in Chicago included the formation of the Philharmonic society, the Mozart club, the Liederkranz society and the conductorship of the Germania Maennerchor. One of his last public duties was as conductor of the chorus choir and orchestra at the People's church in the fall of 1898.

Born in Hoffnungsthal, Austria, in 1828, he imbibed a love of music from his parents, who were musical enthusiasts. At 10 years of age he was sent to the University of Olmutz, and there, with his other studies, he kept up his study of music, and when 17 years old he was made conductor of the maennerchor of the university. Later he went to Vienna and became a pupil of Proch, for whom he copied music as a means of livelihood while prosecuting his studies. For complicity in the revolution of 1848 Mr. Balatka was obliged to leave Austria, and he turned his steps toward America. After some years spent in New York he came west, and was in Milwaukee until 1860, when, on invitation of a number of Chicago's citizens, he came to this city, where he remained until his death, with the exception of two years just after the great fire.

In Milwaukee, with the assistance of other musicians, he formed the first string quartet organized in the west. In 1855 he was married to Miss Hedwig Fessel, daughter of one of his quartet players. The immediate cause of his coming to Chicago was to produce Mozart's "Requiem." With the assistance of Parepa Rosa, Christine Nilsson, Pappenheim, Carey, Whitney, Candidus and others, he produced many oratorios and operas. For the last twelve years he devoted himself to teaching, and established the Balatka Academy of Music, now carried on in Handel hall. Mme. Hastrieter, one of the great American singers, was prepared for her public career by him.

The funeral was held Thursday, April 20th, from Handel hall, where the remains lay in state all the morning, and a great throng of mourners passed the casket. The services were conducted by the Rev. Dr. H. W. Thomas, of the People's church. Emil Hoechster and Theodore Janssen delivered eulogies. A chorus, composed of members of German singing societies and the former pupils of the director, chanted requiems, and a trombone quartet and the choir of the People's church rendered sacred musical selections at the hall and at the grave. Nearly every German society and musical organization in the city was represented by sympathetic members and floral tributes. The active pallbearers were Richard Brenne, Heinrich Gutman, Anton Kaiser, Hermon Pomy, Louis Kretlow, and James Rubicef, representing the German Press association, the Musical union, and German singing societies. From the residence to the hall and thence to the cemetery the escort of honor was composed of the Orpheus, Senfelder Liederkranz, Germania Mannerchor, Teutonia, German Press Association, and the Chicago Musical society, headed by the latter's band.

\* \* \*

H. H. Thiele, Chicago, died at his home, 208 Fremont street, Tuesday morning, April 18, of consump-

tion. His body was taken to Whitewater, Wis., his former home. Mr. Thiele was at the time of his death the orchestra leader of McVicker's Theater. He also was the leader of that theater for several seasons before the World's Fair. He was born in Fort Atkinson, Wis., in 1855, and moved to Milwaukee in 1875, where he studied and played under Christopher Bach. Mr. Thiele was for ten years the violinist and assistant conductor of Bach's Orchestra, and afterwards became the leader at the Academy of Music and later of the Grand Opera House, Milwaukee. For two seasons he traveled with the Chicago Ideal Opera company, under the management of Will J. Davis. While in Milwaukee he was bandmaster of the Fourth Battery, W. N. G. The best known of his compositions is an opera that he wrote with Harry B. Smith, named "Amaryllis," and "Fort Caramel."

## NEW MUSIC.

An interesting group of songs comes this month from H. F. Chandler, publisher, to attract the eye and ear with tasty title-pages and tuneful melodies. "Cupid's Home" is a quaint little dwelling which Carrie Jacobs Bond has furnished with daintiness of expression and quiet surprises of harmony. "Twilight Lullaby" is a peculiar treatment of the theme by Elizabeth Price. Others worthy of mention are "The Lass With Gray Eyes," by J. W. Reed, and "When Lovers Rove Away," by John S. Porter.

## A MODEL STUDIO.

Where shall we find it? Not mid the turmoil of business centers, and the ceaseless roar of street traffic; but in a quiet location, easily accessible, free from disturbing elements, and where one can absolutely rest in the enjoyment of true art. Such a studio we were invited to visit, at 3018 Vernon Ave., Chicago, by Mr. C. A. Havens, well known as one of the oldest resident organists of our city.

The building stands in the rear of his residence, and has a convenient public entrance. The studio hall is twenty-four feet square and seventeen feet high. It contains a Johnson organ of 30 registers, 1,345 pipes, 2 manuals, complete pedals, and modern accessories. The bellows are operated by electric motor. A grand piano, library of choice music, seating accommodations for invited guests, and modern conveniences in electric lights, complete the outfit.

Surely Mr. Havens can give most desirable advantages to both organ and piano students, and many singers have here been given advantages of organ accompaniment, and fitted for church choir positions.

In this retired place, with his beautiful instruments; Mr. Havens has spent much time in church music composition, the results of which are well known to choirs throughout this country.

Organ students can have opportunity for practice and many have been prepared for positions they are now filling with success.





# The Musical Critic.

*Devoted exclusively to Musical News.*

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CHICAGO, MAY, 1899.

Judging from the appended clipping from that cleverly edited New York paper, Musical America, there are others.

**DANGEROUS MAN.**—From an article in the Chicago "Musical Critic," it appears that a man named St. Encken, "tenor, teacher, manager, W. W. Thomas Agency, etc., etc., is a most dangerous character in Chicago's musical life. According to the same paper, "this man, St. Encken, also blatantly heralds to his male admirers an invitation to visit his room as he makes the lady applicants 'undergo his routine of examination.' A great many complaints have come to our ears regarding the proposals and 'examinations' made by this man (?) to young ladies who have called at his office seeking positions." It seems strange that such a person cannot quickly be run down by the police. There are some like him in New York, too.

\* \* \*

There are, oh, such graceful, gossipy cadences meandering about regarding the sudden accession to Chicago's musical ranks of a song-writer, whose latest attempt at comic opera composition proved a fiasco. Even now, that charming city of smoke and soot on the banks of the Allegheny, is wafting gently Chicagoward, in tunes and tones unmistakably harmonious, yet with a theme by no means worthy of Wagner, this man's racy musical career. Verily, here is a subject for those whose inclinations are to the pot-pouri.

\* \* \*

Not long ago the "Daily News" printed stories of the way mercantile houses suffered from managers and buyers "raking off" commissions as the price of patronage. The "News" could have gotten an interesting story from a certain printer, who says that in figuring the printing for a pretty well known orchestra he was obliged to figure in a commission for the manager of the organization. Besides a regular salary, the "manager" apparently can make a good thing on the side. It is, perhaps, not best for the general public to know names and full details of such things, for it would disturb confidence, besides rudely shattering popular idols.

Musical America evidently has compunctions in regard to calling things by their right names. However, the above is so plain it requires no mathematician to figure on parties referred to. It would, perhaps, be best that the "popular idols" are shattered, so that the innocent public, which guarantees a subsidy, may realize what it is going up against.

\* \* \*

And this from the New York Courier:

Some references were recently made in these columns to the monotonous performances of the Kneisel Quartet, to the rigidity of the first violin's control, and the growing tendency

toward mechanical production—semi-automatic, as it were—due chiefly to the preponderance of the first violin, which destroys the individuality of the other players. This is the very opposite with the Spiering Quartet, whose performances, as heard in the East and West, illustrate the beauty of an artistic equilibrium—an ensemble—such as is absolutely necessary to make chamber music artistic. The Spiering Quartet constantly discourages the evolution of the individual soloist in the quartet, and operates solely in the interests of the works performed, each player being permitted to exercise his complete personality as a part of the quadrupled function, but as that only. There are no solo parts played in the quartet, no playing to the galleries, as it were, and hence the Spiering Quartet gives us the true chamber music.

Good! Hooru! Hooree! Fine joke that, so say Chicagoans. Many remember how the Spierings were roasted, not long ago, and now—well, trusts, McKinley, Father Time, etc., have made them superior to the Kneisels. The meagre attendance at Spiering Quartet's concerts in this and other cities, their frequent appeals for public patronage, impress one that the public have their own opinion as to the quartet worthy of their substantial assistance. Watch the Kneisel Quartet concert at the Studebaker, May 9th, for the public's sentiments as to which is which.

Madame Adelina Patti, who promises to come to the United States this fall, is 56 years old. She made her debut in New York in 1854. Beginning in 1881, she made farewell tours regularly for seven years. Since 1887 she has spent most of her time at her castle in Wales.

\* \* \*

In presenting Conductor Theodore Thomas, of the Thomas orchestra, with a laurel wreath for refusing to play "Dixie" because it was "not music," the Atlanta citizen showed that he appreciated the fact that Mr. Thomas appreciated the fact that the Atlanta citizen appreciated good music and was a person of culture and refinement, to delight the heart of Henry B. Fuller. There is a suspicion abroad, however, that, despite Mr. Thomas' action, the brass bands of Georgia will keep on playing "Dixie" for a good many years to come.

\* \* \*

Prof. Hans Balatka died Monday morning, April 17th, in his 72d year. For more than thirty years he had been prominent in the musical circles of Chicago, and to him is due, in a great measure, whatever Chicago has accomplished, either in the vocal or instrumental branch of the gentle art to which his life was devoted. It would require columns to enumerate the achievements of Mr. Balatka as a musician, and it may be said, in all sincerity, that he died leaving Chicago deeply indebted to him.

\* \* \*

Maurice Grau migrated with his song-birds of the Metropolitan Opera House Saturday, April 22d. The flock departed on two steamships. The cabins of the stars were half filled with flowers, women gushed over Jean de Reszke, and friends of the artists were on the pier in shoals. The singers depart hundreds of thousands of dollars richer than they came.

On the Campania the twenty-five principals and subordinates who sailed adopted the old, old trick of buying only one steamship ticket for the party. The law allows steamship companies to sell family tickets, and for this only one revenue stamp, costing \$5, is required.

The singers turned a neat trick on the government,



which has \$120 less for the expenses of the Spanish-American war than it otherwise would have had. The tax is \$1 on a ticket costing less than \$30, \$3 on a ticket costing between \$30 and \$60, and \$5 on one costing more than \$60.

Among the shrewd singers who patronized the Campania were Sig. Bevignani, Mr. Bispham, Mlle. Bauermeister, Mr. and Mrs. Devries, Zolton Doeme, Mlle. de Lussan and companion, Sig. Mancinelli, Mr. Meux, Mr. Muhlmann, Mme. Nordica and maid, Sig. Napoli, J. J. Pringle, Mlle. Ronez, Sig. A. Seppilli, Mme. Suzanne Adams Stern, Mr. Schalk, Mr. Van Dyck, and Mr. Van Rooy.

#### WITH THE MUSICAL CRITIC.

The advent of the Castle Square Opera Co., a few weeks since, developed a series of innovations which are of interest to those who note with pleasure of progress and the furtherance of musical taste and appreciation. Up to that time Studebaker hall had been considered a most fitting place for the production of the more prosperous recitals, and for events requiring little depth of stage; and the announcement that the beautiful little theater would aspire to a more celebrated career came as a genuine surprise and presented many difficulties. To fit out the stage so that it might not suffer by contrast with the decoration of the hall, was a problem which Walter Burrige has more than mastered; not only solving the matter of distance, space and harmonious blending, but, out of the very restrictions of the task, has conceived clever schemes of scenic realism. It seemed too bad to take away the rich tapestry curtain; but a loss of grace meant a gain of acoustics, and the new "drop" is an excellent substitute.

All this preparation was made for the presentation of grand opera in English at moderate prices; and the public have given the venture its most willing support. Gounod's "Faust" was selected for the "house warming," and the first night, besides being one of fashionable frills and flickers and fuss was a pronounced success. The cast, with all the alternates for the week was as follows:

Faust.....	Jos. F. Sheehan, George Mitchell
Valentine.....	William G. Stewart, Paul Shine
Mephistopheles.....	Oscar G. Regneas, Edward N. Knight
Wagner.....	Harry A. Truax
Marguerite, .....	Yvonne de Treville, Adelaide Norwood,
.....	Maude Chase
Siebel.....	Mary Linck
Martha.....	Maud Lambert

The work of the chorus deserves first mention, and it must be remembered that the organization is made up from the ranks of the music students of this city. Chorus are usually so bad that it is often wondered why they are not just painted into the scenery and their part of the ensemble given to the orchestra; but this chorus was an inspiration. Fresh voices blending so uniformly, singing so sweetly, with such sprightliness and vigor, made their work worthy of the highest praise. There was none of the usual wash-tub effervescence in "Light as air"; and when the whole chorus came down over the foot-lights in the "Soldiers' chorus," magnetic enthusiasm bristled from every spear-point. The work of the cast was excellent. Mr. Bernstein's (Regneas) Mephistopheles will be long remembered as a clear-cut strong conception; intensely dramatic and sung with taste, style and an enunciation which revealed every

word. If there was ever a devilish devil, Mr. Bernstein was he, for the influence of his satanic majesty dominated every situation.

Prejudice stuck a little at a dark-haired Marguerite, but Miss de Chriville soon convinced us that blonde wigs and traditions are obsolete, and charmed us with her naive manner, her clear, sympathetic voice, and the sweet simplicity of her conception of the role.

Miss Linck's Siebel was truly boyish, frank and earnest; her acting was easy and natural, and while she sang her work in good taste, one could not help but wish that her voice were a little more securely placed. Mr. Sheehan is a pure tenor and sang his Faust most acceptably, even though his acting lacked spirit. Mr. Stewart made a sturdy, noble Valentine, and held onto life through a series of well-acted harrowing agonies, with a tenacity that made death seem a sweet relief. Everything considered, it was a notable first night.

Verdi's "Il Trovatore" was the bill of the second week, with the following cast:

Lenora.....	Miss Adelaide Norwood, Miss de Treville
Inez (her attendant).....	Miss Maude Lambert
Azucena (a gypsy and pretended mother of Manrico).....	Miss Mary Linck
Manrico (the troubadour).....	Mr. Joseph Sheehan,
.....	Mr. George Mitchell
Ruiz (his follower).....	Mr. E. L. Weston
Count Di Luna (Manrico's rival).....	Mr. G. Stewart
.....	Mr. Paul Shine
Ferrando (his follower).....	Mr. E. N. Knight
An Old Gypsy.....	Mr. A. Barbara
Messenger.....	Mr. Chas. Meyer

Again the evidences of picturesque costumes and stage-settings, of clever stage management and elaborate preparations were manifest. The chorus sang and acted with astonishing perfection; and the cast did all that could be expected under the circumstances, for the orchestra hung like a mill-stone around the neck of every opportunity, but this was not to be wondered at, owing to the sudden changes that were made necessary.

"Carmen" was the bill for the third week, with the cast:

Carmen.....	Miss Lizzie Macnichol, Miss Mary Linck
Michaela.....	Miss Adelaide Norwood, Miss Maud Chase
Frasquita.....	Miss J. Falmestock
Mercedes.....	Miss Maud Lambert
Don Jose.....	Mr. E. C. Hedmond, Mr. Reginald Roberts,
.....	Mr. Geo. Mitchell
Escamillo.....	Mr. W. G. Stewart, Mr. Geo. Chapman
Don Cairo.....	Mr. E. N. Knight
Remendado.....	Mr. Chas. Meyer
Zuniga.....	Mr. Basil Tetson
Morales.....	Mr. E. L. Weston

On Tuesday a rousing good performance was given. The chorus was in high feather, the orchestra limped but rarely, and the cast was good all through. Special mention should be made of the work of Mr. Roberts, who has an excellent tenor voice, well studied, artistic appreciation, and who understands thoroughly the art of poising and the principles of suggestion which underlie all gestures. His conception of Don Jose was violent, but telling. Miss Linck's Carmen was the frivolous, impetuous, deceitful gypsy, whose buoyant artfulness captivated, but her conception lacked that subtle fascination which makes you love the thing you hate. Mr. Stewart made so much out of Escamillo that what he would do if he were not handicapped with a tired voice, seemed a most natural conjecture. It was an excellent performance, and the

continued success of the organization indicates that our people are not slow to avail themselves of the opportunity offered.

THE CRITIC.

### NEW YORK GOSSIP.

The trouble between Lillian Russell and Manager George Lederer took a turn for the worse April 6th. Miss Russell carried out her threat to quit the company she heads, presenting "La Belle Helene," and at the end of the week's engagement in Washington she was back in her old New York haunts. In the meantime, the advance agents of the opera company were recalled and the six remaining weeks of the engagement in the West were not played.

The singer's outburst from the managerial reins was all because a party of Pennsylvania University students in Philadelphia liked Edna Wallace-Hopper so much that they did not want Lillian to sing at all. In fact, they hissed her. After the story became known Miss Russell said it was not the students' cheers that displeased her, but the cheerless prospect of playing a string of one-night stands. Then Lederer offered her a private car and a special dining car, and she seemed appeased.

However, she took advantage of a woman's privilege to change her mind, and notified the management that at the end of the week she was going to quit the company and come home.

\* \* \*

Victor Herbert, bandmaster and composer, has incurred the displeasure of the Musical Mutual Protective Union. He has failed to obey one of the union's mandates and has been suspended. According to one of the directors of the union, further recalcitrance will bring about expulsion.

The trouble arises out of the fact that some other members of the union claim that Mr. Herbert is indebted to them for salaries earned while playing in his band some years ago. Mr. Herbert's explanation is that he did not hire the musicians, but was hired along with them by one John Mahnken, and is a creditor also. This defense was not accepted by the union, and Mr. Herbert was given until March 22 to pay. There were two claims, amounting in all to \$90. As the payment of them would have admitted responsibility for others of a similar character, amounting in all to \$2,000, Mr. Herbert rebelled.

At a recent concert at the Progress club the orchestra refused to play under Mr. Herbert's direction, and, a few days ago, at a review of the Twenty-second Regiment, of which Mr. Herbert is the bandmaster, his orders were obeyed up to the end of the military display and he was compelled to yield to his assistant for the concert that followed.

\* \* \*

Miss Lillian Jefferds, a New York girl, has just started for England, where she will shortly make her debut as a drawing-room singer. Her first appearance will be at the home of Mrs. Ronalds, in London. Miss Jefferds bears letters of introduction from well-known New Yorkers to Ambassador and Mrs. Choate and other prominent Americans across the water, as well as to a number of English men and women prominent in London society. Miss Jefferds comes of an old and well-known New England family, which traces its line-

age back to the time of the Mayflower. Her ancestors came from England to Massachusetts and eventually settled in Maine, whence so many successful singers have come.

\* \* \*

Governor Roosevelt has announced his approval of a plan started by a number of prominent New York persons to establish a public conservatory of music in this city. New York music-lovers wish to offer young music students advantages equal to any they could obtain abroad, and at moderate prices. The fund necessary to start such an institution has not been exactly estimated. On April 24, however, a musical entertainment was given at the Waldorf-Astoria, to form a nucleus for this fund.

To Dr. Ernst Eberhard, president of the Grand Conservatory of Music, who is one of the promoters of the scheme, Governor Roosevelt has written, saying:

"You are developing just those lines of our social life which need development and are meeting a real and serious need. I wish you all possible success."

There is a distinguished list of patronesses for the entertainment at the Waldorf-Astoria.

\* \* \*

The dividend declared Wednesday afternoon, April 12th, by the directors of the Maurice Grau Opera company was at the rate of 35 per cent. on the capital of \$125,000, of which stock \$25,000 remains in the company's treasury.

The profits for the current season, which has included three weeks in Chicago, seventeen weeks at the Metropolitan Opera House, two weeks in Boston, and ten days divided between Baltimore, Washington and Pittsburg, are stated, unofficially, at about \$100,000. The showing is unprecedented here, as the result of a grand opera season, and made the more notable because of the enormous expense of Mr. Grau's company.

\* \* \*

The singers of the Grand Opera company sang their farewell Friday evening, April 21st. Next day they scattered to their respective abodes to rest and recuperate, and the great troupe was a thing of the past. One of the tremendous crowds for which the Metropolitan Opera House has become famous speeded the parting artists. Every tier was crowded. There were flowers—lots of them—bunches of roses for the women, ribbon-bound wreaths for the men. No one was slighted. Bauermeister got her bouquet as well as Nordica and Lehmann; Meux his palms as well as Jean de Reszke. These offerings were all of a kind, for they bore the manager's compliments, and it would have been undiplomatic of him to have played favorites.

The program was a long one, but it was shortened and robbed of its comprehensive character by the absence of Van Dyck, and particularly of Sembrich, who were both suffering from severe colds.

For the finale, the winding up of this memorable evening—the prison scene of "Faust" was introduced, with Martinelli as conductor. Eames, Saleza, and Plancon joined voices in the famous trio. One of those hysterical demonstrations which have been described so often would have resulted, but that the thoughts of the public were turned to other matters by the speech which Mr. Grau delivered.

He reviewed the season briefly, thanked the public for its support, the press for its intelligent and just criticisms, the artists for their good work, and wound up

with the hope—which was taken as a promise in disguise—that all the great artists would return, and that the personnel would be further enlarged. He bid all au revoir, to meet again on Dec. 18, the opening date of next season.

There was a veritable hegira of great singers from this port Saturday, April 22d. With one or two exceptions, all the operatic stars and Manager Maurice Grau as well, sailed for Europe. They did not go in a body, but divided themselves among several of the transatlantic liners.

Mr. Grau, Messrs. Jean de Reszke, Edouard de Reszke, Albert Saleza, Pol Plancon and Thomas Salignac started on La Touraine of the French line. On the Cunarder Campania the contingent of eastward-flocking singers included Mme. Lillian Nordica, Mme. Suzanne Adams, Mme. Mantelli, Mme. Bauermeister, Messrs. Van Dyck, Van Rooy, Bispham, Pringle, Menz and Schalk.

A few days later—on Tuesday, April 25th—the Kaiser Frederick had as passengers Mme. Lehmann, Mme. Schumann-Heink, and Mr. Dippel. On the 26th Mme. Eames sailed on the New York.

\* \* \*

The New York State Music Teachers' Association has engaged the following musicians and essayists for its annual convention to take place at Albany in June:

Vocalists—Sopranos, Miss Kathrin Hilke, New York; Mrs. Harvey Wickham, Middletown. Mezzo-sopranos, Miss Edith Cushney, Fonda; Miss Anna McLaughlin, Indianapolis, Ind. Mezzo-contralto, Miss Marie Parcello, New York. Contralto, Miss Olive Pulis, Troy. Tenors, Dr. Ion Jackson, New York; Mr. Hobart Smock, New York; Mr. Harry Thomas, Rochester. Baritones, Mr. Fred C. Comstock, Troy; Mr. Emilio de Gogorza, New York; Mr. Louis A. Strempel, Albany.

Instrumentalists—Pianists, Mr. W. H. Barber, New York; Mr. W. Berwald, Syracuse; Miss Harriette Brower, Albany; Miss Katherine Ruth Heyman, New York; Mr. W. H. Sherwood, Chicago, Ill.; Mr. Harvey Wickham, Middletown. Organists, Mr. Will C. Macfarlane, New York; Mr. Sumner Salter, New York. Violinists, Mr. Charles Ehricke, Albany; Mr. J. Martin Gray, Saratoga; Miss Elsa Von Moltke, New York. 'Cellist, Mr. Hans Kronold, New York.

Essayists—Miss Kate Chittenden, New York; Mr. Charles Landon, Lynchburg, Va.; Mr. Silas G. Pratt, New York; Miss H. Estelle Woodruff, New York.

Special performances—"The Persian Garden," by the following artists: Miss Kathrin Hilke, soprano; Miss Marie Parcello, contralto; Dr. Ion Jackson, tenor; Mr. Emilio de Gogorza, baritone; Miss Kate Stella Burr, pianist. "The Soul of a Song," concert-entertainment, by Silas G. Pratt, with sixty stereopticon views.

CINCINNATI, O.—The Musicians' Protective Association, a labor union organization, has decided to completely boycott the coming saengerfest in this city. No member of the association will be permitted to take any part in the saengerfest, either as members of the orchestra, escort of visiting societies or in the parade. All participation is forbidden.

The reasons given for this action are that non-union labor has been employed in the erection of the saengerfest building; that the Thomas Orchestra, not

a union organization, has been engaged for the fest, and that the executive committee of the fest has disregarded the propositions of the association to furnish 100 musicians and for a conference.

ST. LOUIS, Mo.—The National Federation of Musical Clubs will hold its first biennial meeting in this city May 3 to 6 inclusive. Over forty clubs have come into the federation since its organization in Chicago a little more than a year ago.

The biennial will be in the nature of a musical festival and the program promises to be attractive, as many of the clubs will be represented.

The chief purpose of the federation is mutual help by bringing the clubs into communication with one another and thereby advancing musical art in this country. The present officers of the federation are: President, Mrs. Edwin F. Uhl, Grand Rapids, Mich.; honorary president, Mrs. Theodore Thomas, Chicago; first vice-president, Mrs. Chandler Starr, Rockford, Ill.; second vice-president, Mrs. Philip Moore, St. Louis; recording secretary, Mrs. Thomas Ellison, Fort Wayne, Ind.; corresponding secretary, Mrs. James Pederson, New York; treasurer, Mrs. Sylvester S. Battin, Newark, N. J.; auditor, Mrs. R. R. Dorr, St. Paul.

#### BUSINESS PERSONALS.

Messrs. Charles Wilbur MacDonald and Albert F. McCarrell have the pleasure to announce that they have taken suite 628 Fine Arts building, 203-207 Michigan avenue, and are ready to receive pupils for instruction on the pianoforte.

Mr. MacDonald has just returned from Vienna, where he has taken a thorough course of study on the pianoforte with Theodore Leschetizky, and will give special attention to artistic interpretation.

Mr. McCarrell, who is well known as an organ virtuoso and teacher of pianoforte, will make a specialty of technique.

A cordial invitation is extended to teachers throughout Illinois, and adjoining states, to visit our studio and confer with us regarding our methods of work, etc.

Appreciating the earnest desire of parents to see their children successful in their musical work, we invite the closest investigation of our methods to show what we can do for our pupils.

All correspondence will receive prompt attention. Address MacDonald & McCarrell, Suite 628 Fine Arts Bldg., 203-207 Michigan Ave., Chicago, Ill.

\* \* \*

What some of the prominent musicians and critics of Chicago and Milwaukee say of the Breckenridge Musical Pronouncing Dictionary of Proper Names:  
WHAT SOME OF THE PROMINENT MUSICIANS AND CRITICS OF CHICAGO AND MILWAUKEE SAY OF THE BRECKENRIDGE MUSICAL PRONOUNCING DICTIONARY OF PROPER NAMES.  
From Charles E. Nixon, Musical Critic, Chicago Inter Ocean:  
W. M. BRECKENRIDGE.

DEAR SIR:—The prospectus of your little Pronouncing Dictionary indicates an agreeable combination of novelty and utility. The *nom du theatre* ever seems to have a strange and varying value in the matter of popular pronunciation, and it is high time that they be properly revealed upon some standard uphonic basis.

CHAS. E. NIXON.

\* \* \*

From Arthur Weld, Musical Director Arion Musical Club,

Musical and Dramatic Critic, The Milwaukee Journal.  
W. M. BRECKENRIDGE, Esq.

DEAR SIR:—I have examined, with much interest and great care, the advance sheets of your new Pronouncing Dictionary of Prominent Musicians, Singers, Actors, Actresses, Operas, etc., and I take pleasure in saying that I believe with this little work—little only in size, for in contents it is certainly rich—you will supply a really "long-felt want" for years in this country; the general public has assaulted the names of its favorite artists in a manner which only the actual immortality allotted those fortunate individuals could have possibly survived. It has seemed as if almost any pronunciation was adequate, and it was often amusing and indeed instructive to perceive in how many amazingly different ways it was possible for the uninformed to pronounce a given name. The possession of your admirable little book—and its price puts it within the reach of all—will make it inexcusable for anyone to err in this respect, especially as careful observation shows the little volume to be extraordinarily correct, while the method of making the pronunciation clear and unmistakable is plain enough for even children to understand with ease.

No one can deny that there was a demand for such a volume in handy form, nor can anyone who has examined your advance sheets deny to you remarkable success in accomplishing the task in hand.

ARTHUR WELD.

\* \* \*

From Philip J. Meahl, Manager Chicago Office Music Trades and Musical America.

MR. W. M. BRECKENRIDGE.

DEAR SIR:—After a careful examination of the manuscript

of your Pronouncing Dictionary I most heartily approve of the idea. It has many good features to recommend it particularly simplicity, convenience, comprehensiveness, and covers exactly those points the general musical public has long been in need of. Wishing you the success you most certainly deserve, I am,

Yours very truly,

PHILIP J. MEAHL.

\* \* \*

From Bernhard Ulrich, Manager, Chicago Conservatory of Music.

MR. W. M. BRECKENRIDGE.

DEAR SIR:—We take pleasure in recommending your proposed Pronouncing Dictionary of the names of the prominent Musicians, Operas, Actors, Actresses, Conductors, etc.

It is good in every respect. Just what the student and lover of music needs.

Yours truly,

BERNHARD ULRICH.

\* \* \*

From Theodore S. Spiering, of the famous Spiering Quartet.

MR. W. M. BRECKENRIDGE.

DEAR SIR:—I have only seen a sample page of the publication which you are getting out, but if the entire work is carried out in like manner it will be a valuable addition to musical reference books.

THEODORE S. SPIERING.

Breckenridge & Anderson, Publishers, Room 418, 269 Dearborn Street, Chicago.

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Harold L. Butler, the solo baritone at the Church of the Holy Communion, has one of the finest voices to be heard in any church in New York, and, what is equally important, he uses his voice well, and possesses musical talent of a high order. In its lower register Mr. Butler's voice has the timbre of a basso cantate, while his upper tones have a resonant baritone quality. Mr. Butler was born in Silver City, Idaho, in 1874, and was educated in the High school and Portland University, Portland, Ore. He took a law course at the Indiana School of Law, Valparaiso, Ind., and studied the voice four years with Louis Gaston Gottschalk of Chicago. At the Conservatory of Music, Valparaiso, Ind., Mr. Butler taught voice culture two and a half years. Coming to New York in 1898, he engaged as principal bass of Castle Square Opera Company and as soloist of the choir of the Church of the Holy Communion.

#### PIANO PLAYERS vs. MUSICIANS.

It is to be deplored that thousands of so-called musicians in this country are nothing more than piano *players*. Many graduates of universities and conservatories will sit down to a piano and with the utmost confidence "render" one of Mozart's or Beethoven's productions without being able to analyze a single phrase in the piece. We have known instances where there was a display of wonderful technique, from a gymnastic point of view, and yet the playing was as barren of feeling as the music of a hand organ. Musicians heard and pitied, laymen heard and wondered; none admired.

Who would undertake to become an English scholar without first studying the construction of sentences? Yet many expect to become musicians who cannot tell a musical noun from a musical verb. How many teachers excuse the acts of some of the great writers of music by saying: "Oh, he was a genius, and so could violate the rules." This they say of Wagner and his use of consecutive (or parallel) fifths. The great masters obeyed laws, even when it caused them to violate rules.

If the studying of music in an imitative and empirical way is so infatuating as to lead the thousands to follow it, what must be the pleasure to the student who learns rationally the construction of motives, sections, phrases and laws governing these.

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#### THE VIOLETS.

(Translated by Clement B. Shaw.)

These violets my vows renew—  
Take them as in the olden days,  
When culled beside the forest ways  
So fresh beneath their weight of dew.  
Mignonne, as on the earliest morn,  
When our unchanging love was born,  
These flowers reveal my heart anew.  
Thy dimpled neck they decked full well—  
Thy bosom drank their sweet perfume,  
And in affection's vernal bloom  
Their faint yet peace-disturbing smell,  
Holding our senses in its thrall  
Arose like incense mystical  
Above the breast they decked so well  
To me the violets are dear,  
For they were first to teach my heart  
We from each other must not part;  
I traced it in thy trembling tear  
When from my hand they passed to thine;  
Beyond the rose and jessamine  
The violets to me are dear.  
Should mine transcend thy earth-life sweet,  
While wildly grieving o'er my love,  
I'll plant upon the sod above  
A clustered violet offering meet;  
And tho' thou sleep, their sweet perfume  
Will whisper o'er thy silent tomb  
The message of thy spirit sweet.

—From the French of Georges Nardin.

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